RUFUS STEPHEN JONES

aka

Stephen Jonas

Exercises for Ear

being a

Primer for the Beginner

in the

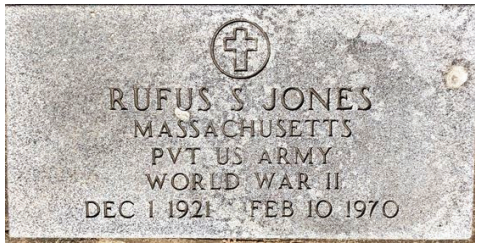
American Idiom

by

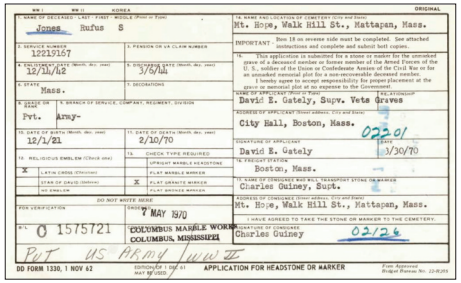
STEPHEN JONAS

Gentleman

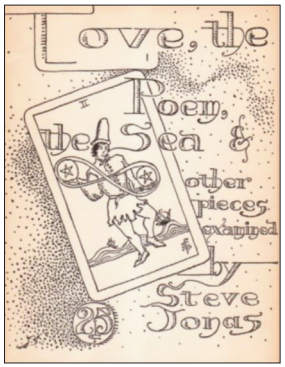
LETTERS ג MMXXIII

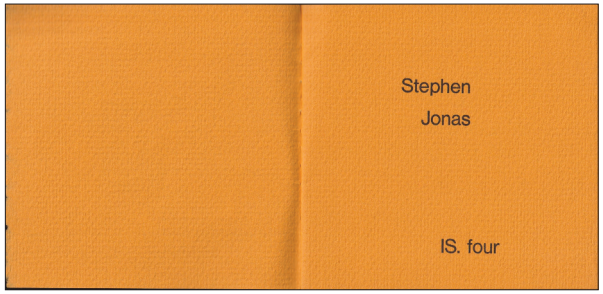


Detail	Source
Name	Stephen Jonas
Social Security Number	252-24-0402
Birth Date	1 Dec 1921
Issue year	Before 1951
Issue State	Georgia
Last Residence	02114, Boston, Suffolk, Massachusetts, USA
Death Date	Feb 1970


Jones Rufus S
12219167
12/11/42
3/6/44
Mass.
Prt. Army-
12/1/21
2/10/70
Mt. Hope, Walk Hill St., Mattapan, Mass.
David E. Gately, Supv. Vets Graves
City Hall, Boston, Mass.
02201
3/30/70
David E. Gately
Boston, Mass.
Charles Guiney, Supt.
Mt. Hope, Walk Hill St., Mattapan, Mass.
Charles Guiney
02124
7 MAY 1970
0 1575721
COLUMBUS MARBLE WORKS
COLUMBUS, MISSISSIPPI
Pvt US Army WW II
DD FORM 1330, 1 NOV 62
APPLICATION FOR HEADSTONE OR MARKER

Love, the Poem, the Sea & other pieces examined by Steve Jonas. November 1957: White Rabbit Press, San Francisco. Handsewn in illustrated wrappers, 6½ × 8½. 12 pages, 200 numbered copies with cover illustration by Jess Collins [JOHNSTON A1]. The first of ten books under the imprint during its first incarnation, all printed on a multilith after hours at his work at the Greyhound Bus Co offices on 7th Street by transplanted Bostonian Joe Dunn (1957/8).





Born in Atlanta, Georgia on the first of December 1921, Rufus Stephen Jones enlisted in the army 14 December 1942 (#12219167) & was discharged 6 March 1944. He moved to Boston where he died of a Doriden overdose at 48, 10 February 1970. A flat grave marker was requisitioned 30 March 1970 by Superintendent of Veterans' Graves, David E. Gately – the order placed at Boston City Hall with Columbus Marble Works, Columbus, Mississippi, 7 May. Poet friends, Raffael Cellini De Gruttola (b. 1935) & Gerrit Lansing (1928–2018) assumed the role of executors.

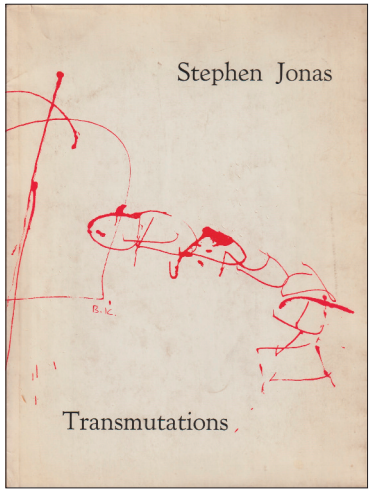
During the 50s in Boston he held a Social Security Number under the name Stephen Jonas (#252-24-0402). Around the time his first book of poetry was published in San Francisco (November 1957) he was caught & convicted of 47 counts of mail fraud & did four months in federal prison at Danbury, Connecticut. He would join Book Clubs under phony names & sell the introductory freebies for profit. Jailed for bookselling…

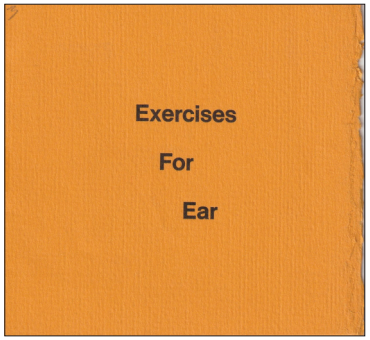
A year earlier, he'd hooked up with Joe Dunn, Robin Blaser, Jack Spicer, John Wieners & Edward Marshall, in pursuit of a grittier more dissolute poetic – playfully dubbed the Occult(ed) School, for their occult leaning (& exclusion from the established Boston poetry scene). Blaser had recently moved from the west coast to work in the Widener Library at Harvard, & Spicer at the Boston Public Library (June 1955 through November 1956).

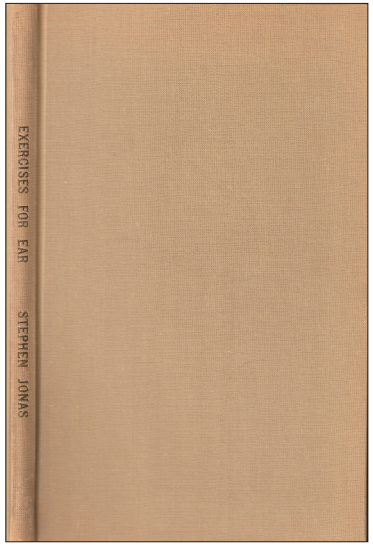
Shortly after Joe & Carolyn Dunn went west & Spicer returned to San Francisco, Dunn's White Rabbit Press was born, with the book after Steve's in its list, Spicer's first collection of poetry, After Lorca *(December 1957).*

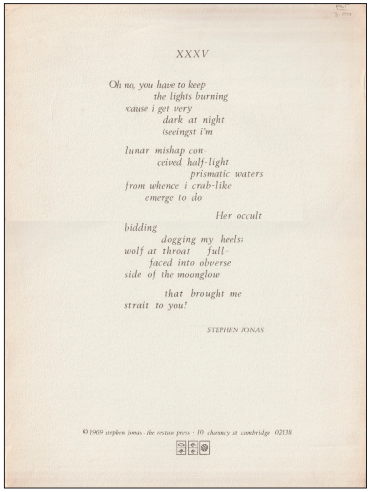
Steve Jonas would have to wait eight years for his next volume, which was published in England. The Music Master *with illustrations by Barry Hall, appeared in October 1965 under Andrew Crozier's Ferry Press imprint – a portfolio printed at Hall's Goliard Press in an edition of 33 signed copies ($15/5 guineas); a "three panel folder with Hall's illustration, and Jonas' poem (a fold-out sheet) tipped-in* [*Alastair Johnston,* Tom Raworth Working Bibliography Part III: A Checklist of Goliard Press Jobwork London 1965–7, *2012: booktryst.com*]."

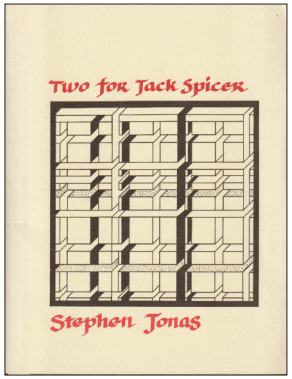
His next two books also bore the Ferry Press imprint, Transmutations *issued March 1966, &* Exercises for Ear: being a Primer for the Beginner in the American Idiom, *published September 1968. Seven of the exercises were earlier handprinted at Coach House Press in Toronto by poet Victor Coleman as a 16pp pamphlet entitled* Exercises for Ear: being a primer











for the American ear, *for inclusion as a fascicule in his fourth issue of IS. (October 1967: 300 copies).*

Steve Jonas's final publication before he died, appeared in October 1969 – a letterpress broadside, printing a poem titled XXXV *under Joe Mark Nunnelee's Restau Press imprint (produced by William Ferguson). It bears noting that the poem is not exercise XXXV.*

Shortly after the poet's tragic death, Nunnelee also issued a 12pp booklet of Jonas's longer poem, Morphogenesis: Being a Conventionalization of "Morphemes" of Jack Spicer *(winter 1970: Restau Press, Cambridge).*

Subsequently, Stephen Jonas: Selected Poems *compiled & edited by Raffael De Gruttola was issued 15 June 1973 by Jack Powers at Stone Soup Gallery in Boston as Stone Soup Poetry No 8, comprising 48pp including two plate leaves.*

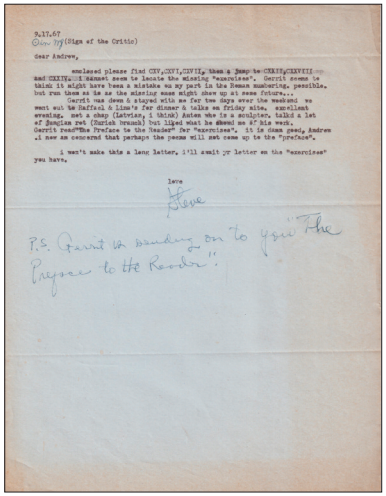
Paul Mariah later honoured Steve's memory with the publication, Two for Jack Spicer *(1974: Manroot), virtually the last word from Jonas for the next twenty years, when Joseph Torra edited his* Selected Poems *(1994: Talisman House, Hoboken). Two lesser-known publications, however, appeared shortly before that breakthrough collection.*

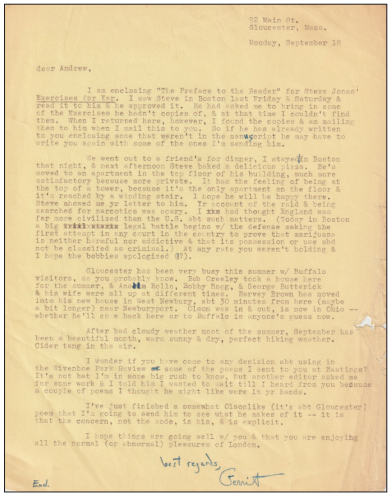
Three Poems *by Stephen Jonas with photos by Paul Petricone & a memoir by Raffael De Gruttola, was issued from Rose Books in Berkeley in 1989 as Rose Book No 1 (28pp, 400 copies).*

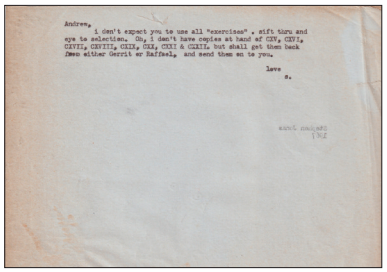
Torra also earlier devoted issues 10/1 of his little mag Lift to Jonas (1992), after being introduced to his work by Gerrit Lansing. It was that double issue of Lift that led to the contract with Talisman House.

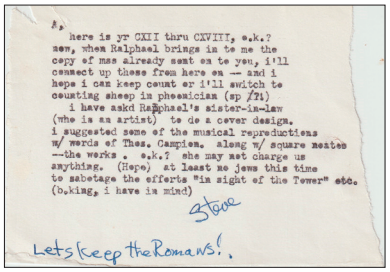
More recently Torra teamed up with Garrett Caples, Derek Fenner & David Rich to issue Arcana: A Stephen Jonas Reader *(2019: City Lights Books, San Francisco), introducing his work to a whole new generation.*

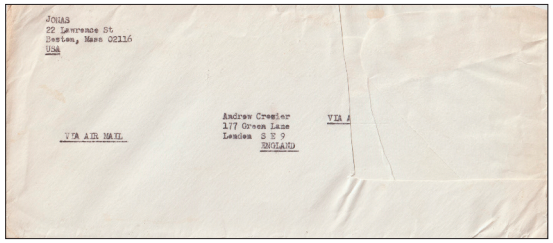
The present list offers an archive of original documents surrounding the publication of Exercises for Ear: being a Primer for the Beginner in the American Idiom *(1968: Ferry Press). The archive is being offered intact. The last of Steve Jonas's four books, it remains his most important work, as well as a seminal field-marker of the day. The archive sheds light on its emergence together with invaluable glimpses into the independent poetry publishing scene of the 60s. For inventory & price see p27 below.*

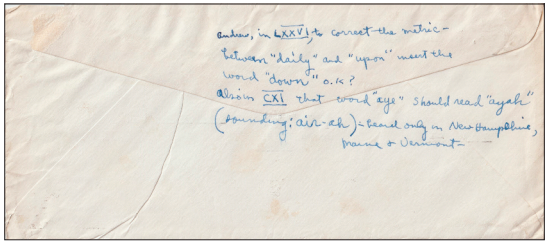












1 **“9.17.67 | (Sign of the Critic) | dear Andrew,…”**
[2pp] pale blue onionskin leaf typed recto; 281 × 215 mm.
Typed letter from Steve Jonas to Andrew Crozier, 17 September 1967, signed with a holograph postscript in blue ink.
TEXT *“enclosed please find CXV, CXVI, CXVII, then a jump to CXXII, CXXVIII | and CXXXIV. i cannot seem to locate the missing “Exercises”. Gerrit seems to | think it might have been a mistake on my part in the Roman numbering. possible. | but run them as is as the missing ones might show up at some future… | Gerrit was down & stayed with me for two days over the weekend [15/6 September] we | went out to Raffael & Lina’s for dinner & talks on friday nite. Excellent | evening. met a chap (Latvian, i think) Anton who is a sculpter. talkd a lot | of Jungian rot (Zurich branch) but liked what he shewd me of his work. | Gerrit read “The Preface to the Reader” for “exercises”. it is damn good, Andrew | .i now am concernd that perhaps the poems will not come up to the “preface”. | i won’t make this a long letter, i’ll await yr letter on the “exercises” | you have. | love | [“Steve” in blue ink] | P.S. Gerrit is sending on to you “The | Preface to the Reader” [postscript in blue ink]”.*

2 **“92 Main St | Gloucester, Mass | Monday, September 18 | dear Andrew,…”**
[2pp] yellow leaf typed recto; 279 × 216 mm.
Typed letter from Gerrit Lansing to Andrew Crozier, 18 September 1967, signed in blue ink.
TEXT *“I am enclosing “The Preface to the Reader” for Steve Jonas’ |* Exercises for Ear. *I saw Steve in Boston last Friday & Saturday & | read it to him & he approved it. He had asked me to bring in some | of the Exercises he hadn’t copies of, & at the time I couldn’t find | them. When I returned here, however, I found the copies & am mailing them to him when I mail this to you. So if he has already written | to you enclosing some that weren’t in the manuscript he may have to | write you again with some of the ones I’m sending him. | We went out to a friend’s for dinner, I stayed in Boston | that night, & next afternoon Steve baked a delicious pizza. He’s moved to an apartment in the top floor of his building, much more | satisfactory because more private. It has the feeling of being at | the top of a tower, because it’s the only apartment on the floor & | it’s reached by a winding stair. I hope he will be happy there. | Steve showed me your letter to him. Yr account of the raid & being | searched for narcotics was scary. I had thought England was | far more civilized than the US abt such matters. (Today in Boston | a big legal*

battle begins w/ the defense making the | first attempt in any court in the country to prove that marijuana | is neither harmful nor addictive & that its possession or use shd | not be classified as criminal.) At any rate you weren't holding & | I hope the bobbies apologized (!?). | Gloucester has been very busy this summer w/ Buffalo | visitors, as you probably know. Bob Creeley took a house here | for the summer, & Anselm Hollo, Bobby Hogg, & George Butterick | & his wife were all up at different times. Harvey Brown has moved | into his new house in West Newburyport. Olson was in & out, is now in Ohio -- | whether he'll come back here or to Buffalo is anyone's guess now. | After bad cloudy weather most of the summer, September has | been a beautiful month, warm sunny & dry, perfect hiking weather. | I wonder if you have come to any decision abt using in | the Wivenhoe Park Review some of the poems I sent to you at Hastings? | It's not hat [sic] *I'm in some big rush to know, but another editor asked me | for some work & I told him I wanted to wait till I heard from you because | a couple of poems I thought he might like were in yr hands. | I've just finished a somewhat Olsonlike (it's abt Gloucester) | poem that I'm going to send him to see what he makes of it -- it is | that the concern, not the mode, is his, & is explicit. | I hope things are going well w/ you & that you are enjoying | all the normal (or abnormal) pleasures of London. | ["With regards, | Gerrit | End" in blue ink]".*

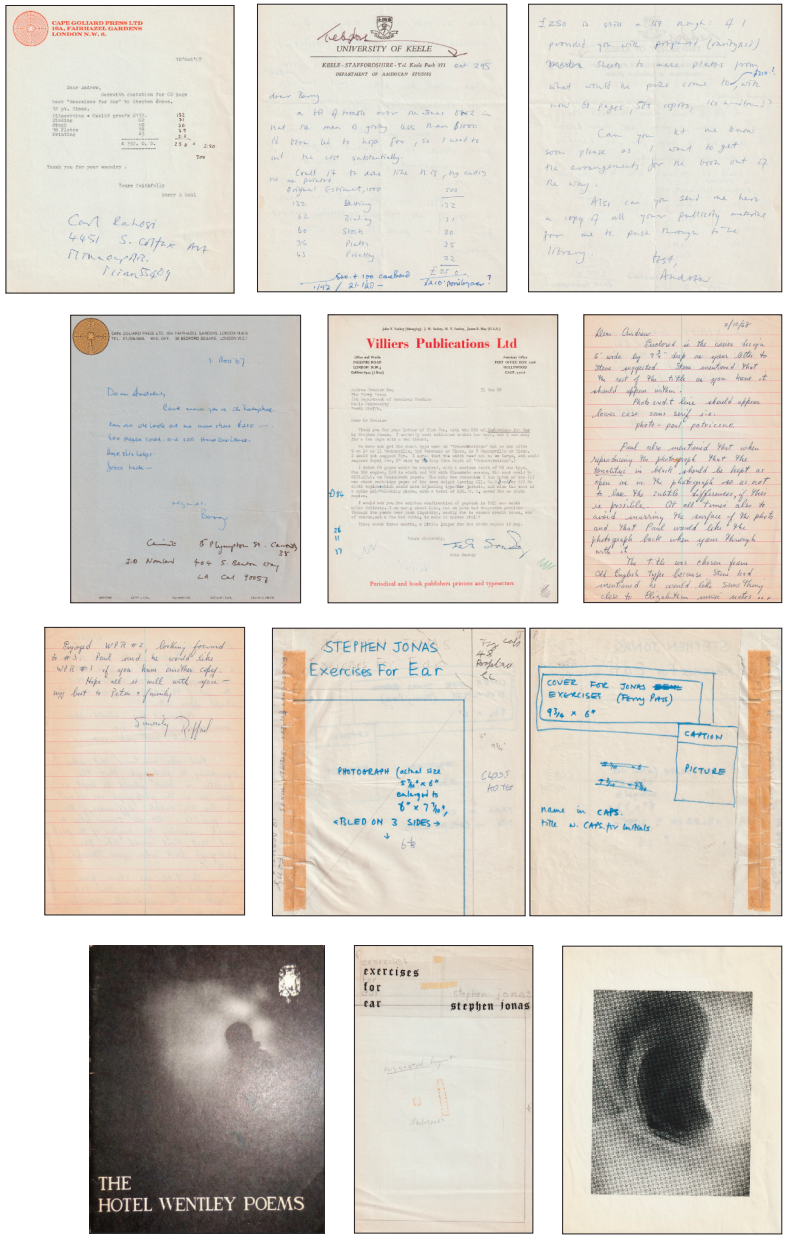
3 **"Andrew,…"**
[2pp] pale blue onionskin half-leaf typed both sides; 168 × 215 mm.
Typed letter from Steve Jonas to Andrew Crozier, 1967.
TEXT *"i don't expect you to use all "exercises". sift thru and | eye to selection. Oh, i don't have the copies at hand of* CXV, CXVI, | CXVII, CXVIII, CXIX, CXX, CXXI & CXXII. *but shall get them back | from either Gerrit or Raffael, and send them on to you. | love | s. || Stephen Jonas | 1967".*

4 **"A,…"**
[2pp] slip typed recto; 95 × 135 mm.
Undated typed note from Steve Jonas to Andrew Crozier, signed with a holograph postscript in blue ink.
TEXT *"here is yr* CXII thru CXVIII, *ok? | now, when Raphael brings in to me the | copy of mss already sent on to you, i'll | connect up these from here on -- and i | hope i can keep count or i'll switch to | counting sheep in phœnician (sp /?!) | i have asked Raphael's sister-in-law | (she is an artist) to do a cover design. | i suggested some of the musical reproductions |w/ words of Thos Campion. along w/ square noates | -- the works . ok? she may not charge us | anything. (Hope) at least no jews this time | to sabotage the efforts "in sight of the Tower" etc. | (b.king, i have in mind) | ["Steve | Lets keep the Romans!" in blue holograph]". Jonas is referring to Basil Herschel Cohen aka Basil King (b. 1935) who did the illustrations for* Transmutations *(1967), also published by Crozier.*

5 **"Andrew, in LXXVI, to correct the metric –…"**
Envelope; 105 × 240 mm.
FACE *"JONAS | 22 Lawrence St | Boston, Mass 02116 | USA | Andrew Crozier | 177 Green Lane | London SE9 |* ENGLAND | VIA AIR MAIL*". The envelope containing the preceding note, with holograph note verso in blue ink. The stamps have been cut out.*
TEXT *"Andrew, in* LXXLVI, *to correct the metric – | between "daily" and "upon" insert the | word "down" ok? | Also in* CXI *that word "aye" should read "ayah" | (sounding: air-ah) – heard only in New Hampshire, | Maine & Vermont –".*

6 **CAPE GOLIARD PRESS LTD | 10A, FAIRHAZEL GARDENS | LONDON NW6. | "10'Oct'67 | Dear Andrew,…"**
[2pp] leaf typed recto; 265 × 210 mm.
Production estimate from Barry Hall to Andrew Crozier, 10 October 1967, on Cape Goliard Press letterhead.
NOTE *quoting £332 to print & bind an unspecified number of copies of* Exercises for Ear *by Stephen Jonas. Having established Goliard Press in 1964, Barry Hall, who partnered with Jonathan Cape in 1967, stayed on as printer. A second set of figures has been added in black ink, halving the projected printrun. Beneath the text, Crozier has also added in blue ink, "Carl Rakosi | 4451 S. Colfax Ave | Minneapolis, | Minn 55409" – a significant addendum considering that it was a letter from him two years earlier while Crozier was in Buffalo, that prompted Rakosi to start writing again (following 24 years of silence).*

7 **"dear Barry,…"**
[2pp] leaf holograph both sides; 202 × 176 mm.
Undated holograph letter from Andrew Crozier to Barry Hall on Keele University letterhead, signed Andrew.
TEXT *"dear Barry | a bit of trouble with the Jonas book in | that the man is giving less than* [*the*] *$1000 | I'd been led to hope for, so I need to | cut the cost substantially. | Could it be done like this, by cutting | the no. printed | Original Estimate, 1000 | 132 Setting | 62 Binding | 60 Stock*



| 35 Plates | 43 Printing | 500 | 132 | 31 | 30 | 35 | 22 | £250 || £250 is still a lot though. If I | provided you with preprinted (varityped) | ~~masters~~ sheets to make plates from | what would the price come to, with | now 60 pages, 500 copies, 100 hardbound? | Can you let me know | soon please as I want to get | the arrangements for the book out of | the way. | Also can you send me here | a copy of all your publicity material | for me to push through to the | library. | best, | Andrew". Hall has responded with figures in the appropriate places both at the bottom of the first page & verso, projecting a lowest cost estimate of £210. The ink figures which Andrew added to the original estimate, have been copied here in the column for 500 copies. He also added his telephone extension number at the university (295).

8 "1 Nov'67 | Dear Andrew,…"

[2pp] pale blue leaf holograph recto; 252 × 202 mm.
Holograph note from Barry Hall to Andrew Crozier, 1 November 1967, on Cape Goliard Press letterhead.
TEXT *"Dear Andrew, | Can't reach you on the telephone. | Can do the book at no more than £210 – | 500 paper copies and 100 hardcovers. | Hope this helps. | Good luck – | regards | Barry". Andrew Crozier has added two addresses in black ink*

9 "Dear Mr Crozier…"

[2pp] leaf typed recto; 263 × 210 mm.
Typed letter from John Sankey to Andrew Crozier, 31 January 1968, on Villiers Publications Ltd letterhead.
TEXT *"Andrew Crozier Esq | The Ferry Press | (at Department of American Studies | Keele University | North Staffs | 31 Jan 68 | Dear Mr Crozier | Thank you for your letter of 21st Jan, with the* MSS *of* Exercises for Ear *| by Stephen Jonas. I normally send estimates within two days, but I was away | for a few days with a bad throat. | We have not got the exact type used in* Transmutations *but we can offer | 9 on 10 or 11 Baskerville, 9pt Garamond or Times, or 8 Baskerville or Times. | I would not suggest 8pt. I agree that the width need not be so large, and would | suggest Royal 8vo, 6" wide by 9¾ deep (the depth of* Transmutations.*) | I think 64 pages would be required, with a maximum depth of 48 ems type. | For 500 copies, 100 in cloth and 400 with Glosskote covers, the cost would be | £221.15.0 on Basingwerk paper. The only two economics I can think of are (1) | our stock cartridge paper of the same weight (saving £11.0.0) &/or (2) No | cloth copies, which would save adjusting type for jackets, and also the cost of | a spine gold-blocking plate, with a*

total of £26.0.0 saved for no cloth | copies. | I would ask you for written confirmation of payment in full one month | after delivery. I am sorry about this, but we have had desperate problems | through the years over cash liquidity, mostly due to excess credit taken, and | of course, not a few bad debts, to make it harder still! | Time; about three months, a little longer for the cloth copies if any. | Yours sincerely, | [“John Sankey” in blue ink] | John Sankey”.

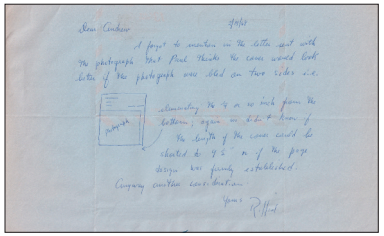
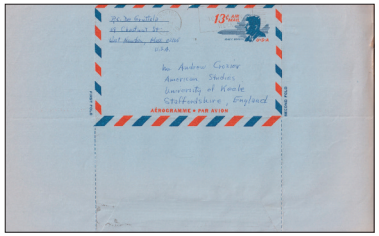
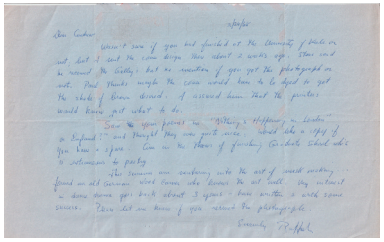
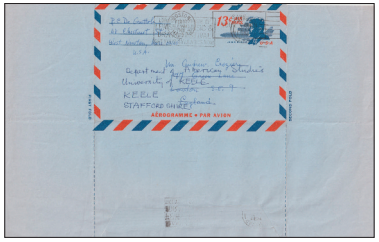
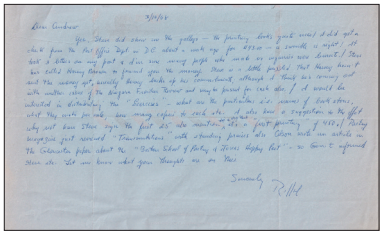
10 **“Dear Andrew | 2/12/68…”**
[2pp] lined leaf holograph both sides; 221 × 152 mm.
Holograph letter from Raffael De Gruttola to Andrew Crozier, 12 February 1968.
TEXT *“Enclosed is the cover design | 6″ wide by 9¾″ deep as your letter to | Steve suggested. Steve mentioned that | the rest of the title as you have it | should appear within. | Photo credit line should appear | lower case sans serif ie | photo – paul petricone. | Paul also mentioned that when | reproducing the photograph that the | tonalities in black should be kept as | open as in the photograph so as not | to lose the subtle differences, if this | is possible. At all times also to | avoid marring the surface of the photo | and that Paul would like the | photograph back when your [sic] through | with it. | The title was chosen from | Old English type because Steve had | mentioned he would like something | close to Elizabethan music notes… || Enjoyed WPR #2, looking forward | to #3. Paul said he would like | WPR#1 if you have another copy. | Hope all is well with you – | my best to Peter & family. | Sincerely Raffael”. Four leaves accompany this letter:* [1] *folded cover mockup on tissue paper (249 × 394 mm);* [2] *suggested layout with sample title typography (247 × 152 mm);* [3] *photograph by Paul Petricone (285 × 216 mm); &* [4] *tissue guard (285 × 216 mm). The choice of photo may have been inspired by the ethereal specter on the cover of John Wieners’ first book,* The Hotel Wentley Poems *(December 1958: Auerhahn Press).*

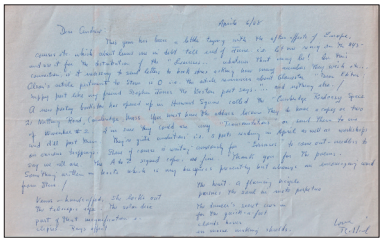
14 **“Dear Andrew | 2/14/68…”**
[2pp] pale blue Ærogramme leaf holograph both sides; 184 × 304 mm.
Holograph letter from Raffael De Gruttola to Andrew Crozier, dated & postmarked, 14 February 1968. Addressed to Mr Andrew Crozier, American Studies, University of Keele, Staffordshire, England; with return address of R.C. De Gruttola, 68 Chestnut St, West Newton, Mass 02165 USA.
TEXT *“I forgot to mention in the letter sent with | the photograph that Paul thinks the cover would look | better of the photograph were bled on*

two sides ie | [drawing] eliminating the ¼ or so inch from the | bottom; again we didn’t know if | the length of the cover could be | shorted [sic] to 9½″ or if the page | design was firmly established. | Anyway another consideration. | Yours Raffael”.

15 **“Dear Andrew | 2/26/68…”**
[2pp] pale blue Ærogramme leaf holograph both sides; 184 × 304 mm.
Holograph letter from Raffael De Gruttola to Andrew Crozier, dated 26 February 1968 (postmarked the 27th). Addressed to Mr Andrew Crozier, American Studies, University of Keele, Staffordshire, England (over the original address of 177 Green Lane, London SE9); with return address of R.C. De Gruttola, 68 Chestnut St, West Newton, Mass 02165 USA.
TEXT *“Wasn’t sure if you had finished at the University of Keele or | not, but I sent the cover design there about 2 weeks ago. Steve said | he received the Galleys but no mention if you got the photograph or | not. Paul thinks maybe the cover would have to be dyed to get | the shade of brown desired. I assured him that the printers | would know just what to do. | Saw your poems in* Nothing’s Happening in London *or* England*? and thought they were quite nice; would like a copy if | you have a spare. Am in the throws [sic] of finishing Graduate School which | is extraneous to poetry. | This summer am venturing into the art of mask making… | found an old German wood carver who knows the art well. My interest | in dance drama goes back about 3 years – have written 2 with some | success. Please let me know if you received the photograph. Sincerely Raffael”.*

16 **“Dear Andrew | 3/16/68…”**
[2pp] pale blue Ærogramme leaf holograph both sides; 184 × 304 mm.
Holograph letter from Raffael De Gruttola to Andrew Crozier, dated & postmarked 16 March 1968. Addressed to Andrew Crozier, 177 Green Lane, London SE9, England; with return address of R.C. De Gruttola, 68 Chestnut St, West Newton, Mass 02165 USA.
TEXT *“Yes, Steve did show us the galleys – the printing looks quite nice/ I did get a | check from the Post Office Dept in DC about a week ago for $43.00 – a swindle is right! It | took 3 letters on my part & I’m sure many people who made no inquiries were burnt./ Steve | has called Harvey Brown to forward you the money. Steve is a little puzzled that Harvey hasn’t | sent the money yet, usually Harvey backs up his commitments; although I think he’s coming out | with another issue of the Niagara Frontier Review and may be pressed for cash also./ I would be | interested in distributing the* Exercises *– what are the particulars ie*



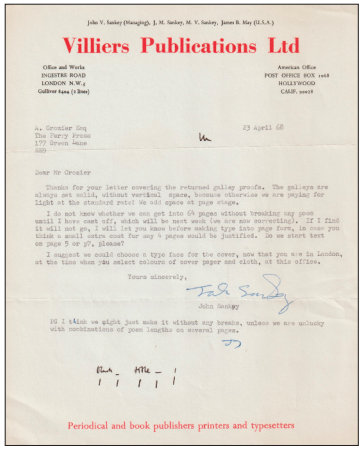
names of book stores, | what they make per sale, how many copies to each etc. I also have a suggestion to the effect | why not have Steve sign the first 25 also mention this & also that it's a "first printing" of 450./ Poetry | magazine just reviewed Transmutations *with standing praise also Olson wrote an article in | the Gloucester paper about the "Boston School of Poetry & Jonas Happy Poet" – so Gerrit informed | Steve etc. Let me know what your thoughts are on this. | Sincerely Raffael".*

17 **"Dear Andrew | April 6/68…"**

[2pp] pale blue Ærogramme leaf holograph both sides; 184 × 304 mm.
Holograph letter from Raffael De Gruttola to Andrew Crozier, dated & postmarked 16 March 1968. Addressed to Andrew Crozier, 177 Green Lane, London SE9, England; with return address of R.C. De Gruttola, 68 Chestnut St, West Newton, Mass 02165 USA.
TEXT *"This year has been a little trying with the after effects of Europe, | courses etc which about leaves me in debt till end of June, ie let me renig [sic] on the $43 | and use it for the distribution of the* Exercises.. *whatever that may be! In this | connection, is it necessary to send letters to book stores asking how many numbers they wish etc… | Olson's article pertinent to Steve is O ie the article reminisces about Gloucester 'Dear Editor | happy poet like my friend Stephen Jonas the Boston poet says.'… and nothing else./ | A new poetry bookstore has opened in Howard Square called the Cambridge Readeasy Space | 21 Nutting Road, Cambridge, Mass. You must have the address because they do have a copy or two | of Wivenhoe #2. I'm sure they could use any* Transmutations *or send them to me | and I'll post them. They're quite ambitious ie 5 poets reading in April as well as workshops | on various trappings. Steve of course is waiting anxiously for* Exercises *to come out – needless to | say we all are. The A to Z signed copies are fine. Thank you for the poems. | Something written in haste which is my busyness presently but always an encouraging word | from Steve./ | Venus – handcuffed. She looks out | the telescopic eye. The solar disc | part of that magnification e- | clipses. Rays effect | the heart. a flaming bicycle | pursues the soul in moto perpetuo | The dancer's secret ever in | for the quick-a-foot | clouds hover | en masse making shields. | Love | Raffael || PS do type the address list!".*

18 **"Dear Mr Crozier…"**

[2pp] leaf typed recto; 255 × 204 mm.
Typed letter on Villiers Publications letterhead from John Sankey to Andrew Crozier, 21 April 1968, signed in blue ink.



Villiers Publications Ltd

Office and Works
INGESTRE ROAD
LONDON N.W.5
Gulliver 8404 (2 lines)

American Office
POST OFFICE BOX 1068
HOLLYWOOD
CALIF. 90078

A. Crozier Esq
The Ferry Press
177 Green Lane
SE9

23 April 68

Dear Mr Crozier

Thanks for your letter covering the returned galley proofs. The galleys are always set solid, without vertical space, because otherwise we are paying for light at the standard rate! We add space at page stage.

I do not know whether we can get into 64 pages without breaking any poem until I have cast off, which will be next week (we are now correcting). If I find it will not go, I will let you know before making type into page form, in case you think a small extra cost for say 4 pages would be justified. Do we start text on page 5 or 7, please?

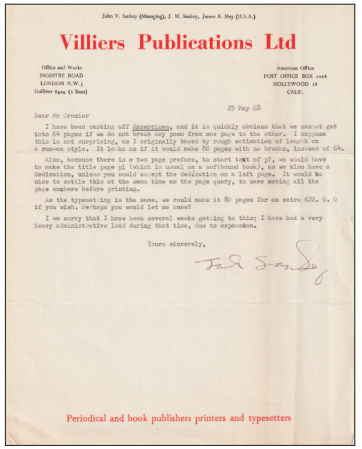
I suggest we could choose a type face for the cover, now that you are in London, at the time when you select colours of cover paper and cloth, at this office.

Yours sincerely,

John Sankey

PS I think we might just make it without any breaks, unless we are unlucky with combinations of poem lengths on several pages.

Periodical and book publishers printers and typesetters



Villiers Publications Ltd

Office and Works
INGESTRE ROAD
LONDON N.W.5
Gulliver 8404 (2 lines)

American Office
POST OFFICE BOX 1068
HOLLYWOOD 28
CALIF.

25 May 68

Dear Mr Crozier

I have been casting off Exercises, and it is quickly obvious that we cannot get into 64 pages if we do not break any poem from one page to the other. I suppose this is not surprising, as I originally based by rough estimation of length on a run-on style. It looks as if it would make 80 pages with no breaks, instead of 64.

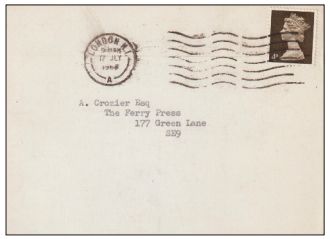
Also, because there is a two page preface, to start text of p7, we should have to make the title page p1 (which is usual on a softbound book), as we also have a dedication, unless you would accept the dedication on a left page. It would be nice to settle this at the same time as the page query, to save moving all the page numbers before printing.

As the typesetting is the same, we could make it 80 pages for an extra £22. 0. 0 if you wish. Perhaps you would let me know?

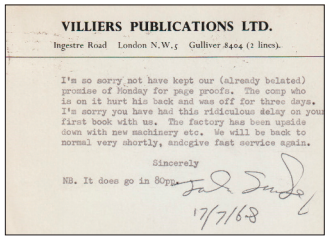
I am sorry that I have been several weeks getting to this; I have had a very heavy administrative load during that time, due to expansion.

Yours sincerely,

Periodical and book publishers printers and typesetters



A. Crozier Esq
The Ferry Press
177 Green Lane
SE9



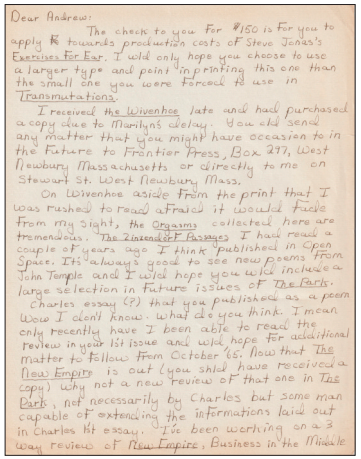
VILLIERS PUBLICATIONS LTD.
Ingestre Road London N.W.5 Gulliver 8404 (2 lines).

I'm so sorry not have kept our (already belated) promise of Monday for page proofs. The comp who is on it hurt his back and was off for three days. I'm sorry you have had this ridiculous delay on your first book with us. The factory has been upside down with new machinery etc. We will be back to normal very shortly, andgive fast service again.

Sincerely

NB. It does go in 80pp.

17/7/68



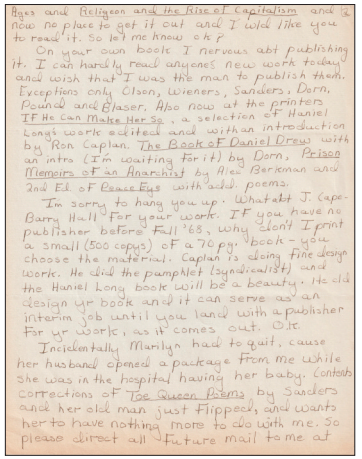
Dear Andrew:

The check to you for $150 is for you to apply towards production costs of Steve Jonas's Exercises for Ear. I wld only hope you choose to use a larger type and point in printing this one than the small one you were forced to use in Transmutations.

I received the Wivenhoe late and had purchased a copy due to Marilyns delay. You cld send any matter that you might have occasion to in the Future to Frontier Press, Box 277, West Newbury Massachusetts or directly to me on Stewart St. West Newbury, Mass.

On Wivenhoe aside from the print that I was rushed to read afraid it would fizzle from my sight, the Orgasms collected here are tremendous. The Zinzendorf Passages I have read a couple of years ago I think published in Open Space. It's always good to see new poems from John Temple and I wld hope you wld include a large selection in Future issues of The Paris.

Charles essay (?) that you published as a poem Wow I don't know. What do you think. I mean only recently have I been able to read the review in your 1st issue and wld hope for additional matter to follow from October '65. Now that The New Empire is out (you shld have received a copy) why not a new review of that one in The Paris, not necessarily by Charles but some man capable of extending the informations laid out in Charles 1st essay. I've been working on a 3 way review of New Empire, Business in the Middle



Ages and Religeon and the Rise of Capitalism and is now no place to get it out and I wld like you to read it. So let me know ok?

On your own book I nervous abt publishing it. I can hardly read anyones new work today and wish that I was the man to publish them. Exceptions only Olson, Wieners, Sanders, Dorn, Pound and Blaser. Also now at the printers IF He can Make Her So, a selection of Haniel Long's work edited and with an introduction by Ron Caplan. The Book of Daniel Drew with an intro (I'm waiting for it) by Dorn, Prison Memoirs of an Anarchist by Alex Berkman and 2nd Ed. of Peace Eye with add. poems.

Im sorry to hang you up. What abt J. Cape-Barry Hall? For your work. If you have no publisher before Fall '68, why dont I print a small (500 copys) of a 70 pg. book - you choose the material. Caplan is doing fine design work. He did the pamphlet (syndicalist) and the Haniel Long book will be a beauty. He did design yr book and it can serve as an interim job until you land with a publisher for yr work, as it comes out. O.K.

Incidentally Marilyn had to quit, cause her husband opened a package From me while she was in the hospital having her baby. Contents corrections of Toe Queen Poems by Sanders and her old man just Flipped, and wants her to have nothing more to do with me. So please direct all future mail to me at

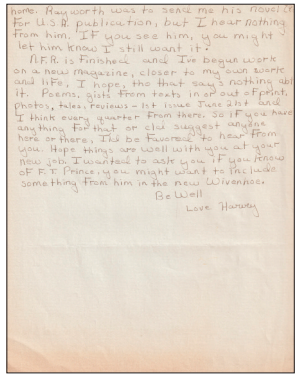
TEXT *"Thanks for your letter covering the returned galley proofs. The galleys are | always set solid, without vertical space, because otherwise we are paying for | light at the standard rate! We add space at page stage. | I do not know whether we can get into 64 pages without breaking any poem | until I have cast off, which will be next week (we are now correcting). If I find | it will not go, I will let you know before making type into page form, in case you | think a small extra cost for say 4 pages would be justified. Do we start text | on page 5 or 7, please? | I suggest we could choose a type face for the cover, now that you are in London, | at the time you select colours of cover paper and cloth, at this office. | Yours sincerely, | ["John Sankey" in blue ink] | John Sankey | PS I think we might just make it without any breaks, unless we are unlucky | with combinations of poem lengths on several pages."*

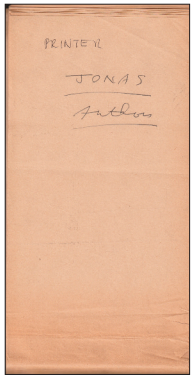
19 "Dear Mr Crozier…"

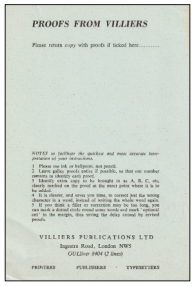
[2pp] leaf typed recto; 258 × 202 mm.
Typed letter on Villiers Publications letterhead from John Sankey to Andrew Crozier, 21 April 1968, signed in black ink.
TEXT *"I have been casting off* Exercises, *and it is quickly obvious that we cannot get | into 64 pages if we do not break any poem from one page to the other. I suppose | this is not surprising, as I originally based by rough estimation of length on | a run-on style. It looks as if it would make 80 pages with no breaks, instead of 64. | Also, because there is a two page preface, to start text of p7, we should have | to make the title page p1 (which is usual on a softbound book), as we also have a | dedication, unless you would accept the dedication on a left page. It would be | nice to settle this at the same time as the page query, to save moving all the | page numbers before printing. | As the typesetting is the same, we could make it 80 pages for an extra £22.0.0 | if you wish. Perhaps you would let me know? | I am sorry that I have been several weeks getting to this; I have had a very | heavy administrative load during that time, due to expansion. | Yours sincerely, | ["John Sankey" in black ink]".*

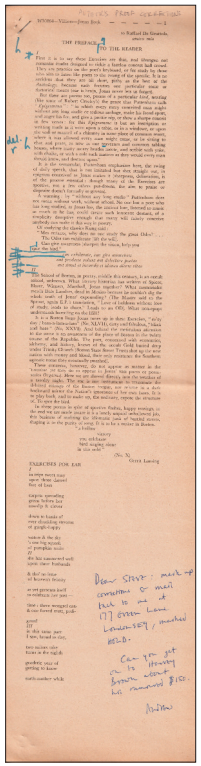
20 "A. Crozier Esq…"

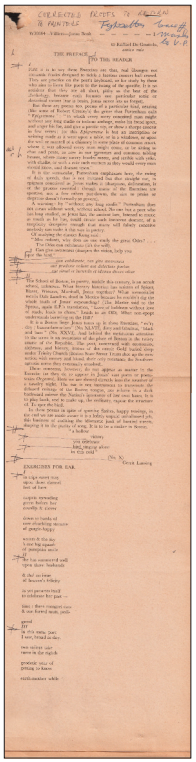
[2pp] postcard typed both sides; 98 × 134 mm.
Typed note on Villiers Publications postcard from John Sankey to Andrew Crozier, 17 July 1968, signed in black ink.
TEXT *"I'm so sorry not* [sic] *have kept our (already belated) | promise of Monday for page proofs. The comp who | is on it hurt his back and was off for three days. | I'm sorry you have had this ridiculous delay on your*

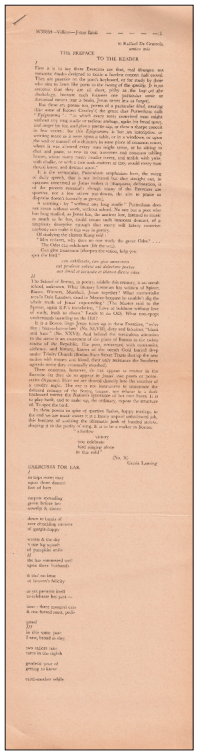





PROOFS FROM VILLIERS
Please return copy with proofs if ticked here.....
VILLIERS PUBLICATIONS LTD
Ingate Road, London NW5
GULliver 5900 (2 lines)
PRINTERS PUBLISHERS TYPESETTERS







| *first book with us. The factory has been upside* | *down with new machinery etc. We will be back to* | *normal very shortly, and give fast service again.* | *Sincerely* | [*"John Sankey" in black ink*] | [*"17/7/78" in black ink*] | NB. *It does go in 80pp."*

21 "Dear Andrew:…"

[6pp] in three leaves handprinted rectos; 279 × 216 mm.
Undated holograph letter from Harvey Brown to Andrew Crozier, signed in black ink.

TEXT *"The check to you for $150 is for you to* | *apply towards production costs of Steve Jonas's* | Exercises for Ear. *I wld only hope you choose to use* | *a larger type and point in printing this one than* | *the small one you were forced to use in* | Transmutations. | *I received the Wivenhoe late and had purchased* | *a copy due to Marilyn's delay. You cld send* | *any matter that you might have occasion to in* | *the future to Frontier Press, Box 297, West* | *Newbury, Massachusetts or directly to me on* | *Stewart St, West Newbury Mass.* | *On Wivenhoe aside from the print that I* | *was rushed to read afraid it would fade* | *from my sight, the Orgasms collected here are* | *tremendous. The Zinzendorf Passages I had read a* | *couple of years ago I think published in Open* | *Space. It's always good to see new poems from* | *John Temple and I wld hope you wld include a* | *large selection in future issues of The Park.* | *Charles essay (?) that you published as a poem* | *Wow I don't know. What do you think. I mean* | *only recently have I been able to read the* | *review in your 1st issue and wld hope for additional* | *matter to follow from October '65. Now that The* | *New Empire is out (you shld have received a* | *copy) why not a new review of that one in The Park, not necessarily by Charles but some man* | *capable of extending the informations laid out* | *in Charles 1st essay. I've been working on a 3* | *way review of New Empire, Business in the Middle* || *Ages and Religeon* [*sic*] *and the Rise of Capitalism and* | *now no place to get it out and I wld like you* | *to read it. So let me know ok?* | *On your own book I* [*sic*] *nervous abt publishing* | *it. I can hardly read anyone's new work today* | *and wish that I was the man to publish them.* | *Exceptions only Olson, Wieners, Sanders, Dorn,* | *Pound and Blaser. Also now at the printers* | If He Can Make Her So, *a selection of Haniel* | *Long's work edited and with an introduction* | *by Ron Caplan.* The Book of Daniel Drew *with* | *an intro (I'm waiting for it) by Dorn,* Prison | Memoirs of an Anarchist *by Alex Berkman and* | *2nd Ed of* Peace Eye *with add. poems.* | *I'm sorry to hang you up. What abt J. Cape –* | *Barry Hall for your work. If you have no publisher before fall*

'68, why don't I print | a small (500 copys) of a 70 pg book – you | choose the material. Caplan is doing fine design | work. He did the pamphlet (syndicalist) and | the Haniel Long book will be a beauty. He cld | design yr book and it can serve as an | interim job until you land with a publisher | for yr work, as it comes out. Ok. | Incidentally Marilyn had to quit, cause | her husband opened a package from me while | she was in the hospital having her baby. Contents | corrections of Toe Queen Poems *by Sanders | & her old man just flipped, and wants | her to have nothing more to do with me. So | please direct all future mail to me at || home. Rayworth* [*sic*] *was to send me his novel | for USA publication, but I hear nothing | from him. If you see him, you might | let him know I still want it. | NFR is finished and I've begun work | on a new magazine, closer to my own work | and life, I hope, tho that says nothing abt | it. Poems, gists from texts in or out of print, | photos, tales, reviews – 1st issue June 21st and | I think every quarter from there. So if you have | anything for that or cld suggest anyone | here or there, I'ld be favored to hear from | you. Hope things are well with you at your | new job. I wanted to ask you if you know | of F.T. Prince, you might want to include | something from him in the new Wivenhoe. | Be well | Love Harvey".*

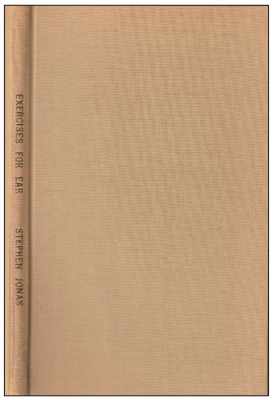
22 **w30864–Villiers–Jonas Book**
23pp proofing paper printed recto, stapled upper left; 568 × 145 mm.
First galley proofs, marked at head "Author's proof corrections" with ink note at foot signed "Andrew". Corrected by the author in two different blue inks; marked verso "Author".
TEXT *"Dear Steve: mark up | corrections & mail | back to me at | 177 Green Lane | London SE4, marked | Hold. | Can you get | on to Harvey | Brown about | his rumoured $150. | Andrew".*

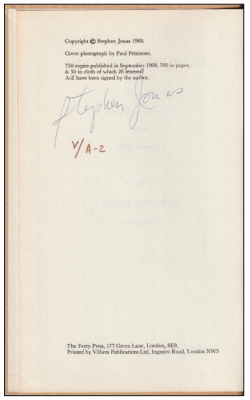
23 **w30864–Villiers–Jonas Book**
23pp proofing paper printed recto, stapled upper right; 568 × 145 mm.
Duplicate first galleys, marked at head "Corrected proofs to return to printers". Bearing Andrew Crozier's ink corrections for Villiers, copied from Jonas's proof.
NOTE *marked verso "Printers | Jonas | Authors".*

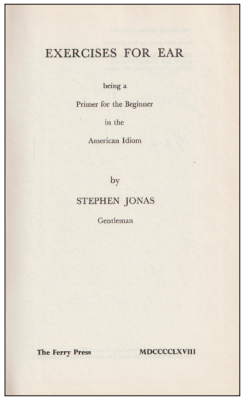
24 **w30864–Villiers–Jonas Book**
23pp proofing paper printed recto, stapled upper left; 568 × 145 mm.
Another set of first galleys without corrections; last leaf loose.
NOTE *with a printed leaf headed "Proofs from Villiers" (188 × 126 mm).*

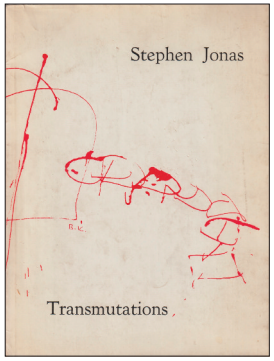
25 EXERCISES FOR EAR | **being a | Primer for the Beginner | in the | American Idiom | by |** STEPHEN JONAS | **Gentleman | The Ferry Press** MDCCCCLXVIII
80pp sewn in five gatherings bound with plain endleaves in tan linen, gilt-stamped on spine, without jacket (as issued); 252 × 158 × 11 mm.
COPYRIGHT PAGE *"Copyright © Stephen Jonas 1968. | Cover photograph by Paul Petricone. | 750 copies published in September 1968, 700 in paper, | & 50 in cloth of which 26 lettered | A–Z have been signed by the author. | ["Stephen Jonas" in blue ink] | ["V/A–Z" in gold ink] | The Ferry Press, 177 Green Lane, London, SE9. | Printed by Villiers Publications Ltd, Ingestre Road, London NW5".*
DEDICATION *"to Raffael De Gruttola, | amico mio".*
Lettered copy "V" of 26 thus, signed by the author (from a hardcover issue of 50 copies). As new.
NOTE *the author's fourth book (including the IS. pamphlet), collecting 179 exercises, with 2pp 'Preface to the Reader' by Gerrit Lansing.*

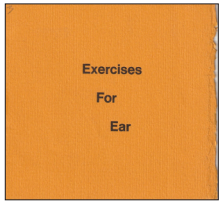
26 **Transmutations | poems by | Stephen Jonas | Ferry Press | drawings by Basil King | Introduction by John Wieners**
[64pp] sewn in eight gatherings glued in plain tan card covers, in the illustrated jacket; 248 × 188 × 5 mm.
COPYRIGHT PAGE "Transmutations © *Stephen Jonas, 1966 | Published by Andrew Crozier | The Ferry Press | 177 Green Lane, London, SE9. | March 1966 | Designed and printed by the Goliard press London."*
DEDICATION *"to Robert A. Costa | Such things as Stephen saw, who said | that the heavens opened and Jesus sat | at the right hand of God, and his face | shone like the face of an angel at his | stoning.* | The Lives of the Alchemystical Philosophers".
A nice copy of the author's second book, collecting 42 poems (including 7 'Orgasms'); with 2pp introduction by John Wieners, dated 1959 after the page-length introductory poem & 1965 after the second page. Also reprints the text of Jonas's first book, 'Love, the Poem, the Sea & Other Pieces Examined by Me'.
NOTE *the final leaf includes a list of 24 financial contributors who supported the book's publication: Peter Armstrong; Paul Ashton; David Barnett; Ed Budowski; Patrick Burke; Malcolm Caldwell; Elaine Feinstein; Tam Fiofori; Joan Gilbert; Jeremy Hilton; Anselm Hollo; Robert Howell; Jim James; Karen Johnson; Stephen Kownacki; Phyllis Minsky; J.H. Prynne; Stephen Rodefer; John Temple; Fred Wah; Michael Weaver; John Wieners; Babs Williams; & Martin Wright.*

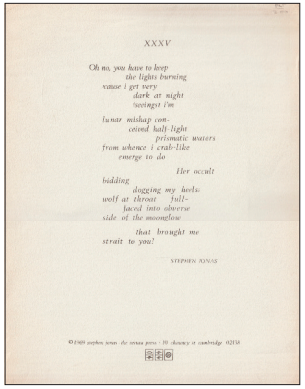


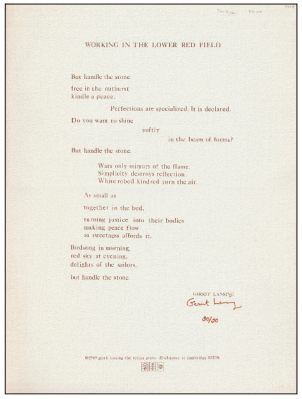

Copyright © Stephen Jonas 1968.
Cover photograph by Paul Petitcolas.
750 copies published in September 1968, 700 in paper,
& 50 in cloth of which 26 lettered
A-Z have been signed by the author.
The Ferry Press, 177 Green Lane, London, SE9.
Printed by Villiers Publications Ltd, Ingatestone Road, London NW9

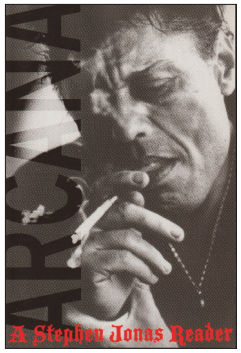


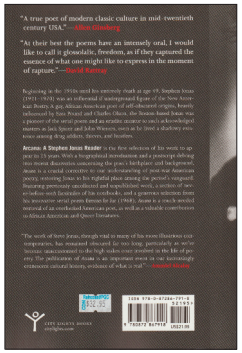










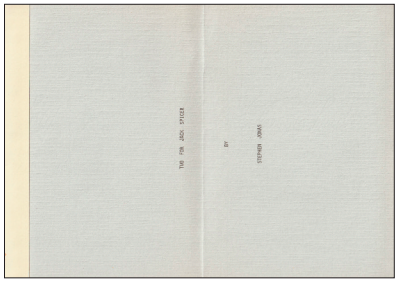

"A true poet of modern classic culture in mid-twentieth century USA."—Allen Ginsberg
"At their best the poems have an intensely oral, I would like to call it glossolalic, freedom, as if they captured the essence of what one might like to express in the moment of rapture."—David Kelsey
Arcana: A Stephen Jonas Reader
Lee Bailey's Boody
Leary Bruce

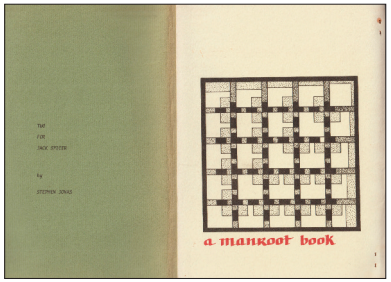
27 **Exercises | For | Ear || Stephen | Jonas | IS. four || being a primer for | the American ear [3pp title-spread]**
[16pp] deckled Tweedweave, sewn; 120 × 127 mm pamphlet.
Letterpress booklet produced by Victor Coleman at Coach House Press in Toronto, for inclusion in the fourth issue of IS. – comprising 13 hand-printed fascicules in a psychedelic dayglo envelope.
NOTE *produced fall 1967 in an edition of 300 copies. Printing seven of the exercises: IX, XVIII, XXIII, XXVI (for Andrew Crozier), XXXVIII, XCII (JFK) & XCVIII. Jonas's little-known third book.*

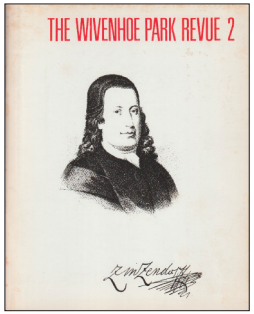
28 **XXXV | ... | STEPHEN JONAS**
[2pp] sheet; 381 × 291 mm broadside.
COPYRIGHT STATEMENT *"© 1969 stephen jonas · the restau press 10 chauncy st cambridge 02138".*
An 18-line poem; one in a series of similar broadsides by Larry Eigner, Gerrit Lansing & John Wieners.
NOTE *printed in October by William Ferguson at his Halty Ferguson Press, for Joe Mark Nunnelee. Gerrit Lansing & Stephen Jonas were hosting weekly Saturday evening poetry events at the time, with John Wieners & Joe Dunn recorded in attendance, 8 November 1969.*

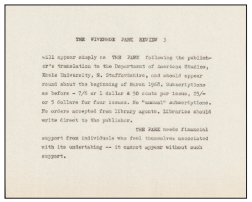
29 **WORKING IN THE LOWER RED FIELD | ... | GERRIT LANSING**
[2pp] sheet; 381 × 291 mm broadside.
COPYRIGHT STATEMENT *"© 1969 gerrit lansing · the restau press 10 chauncy st cambridge 02138".*
Copy 30/50 signed by the author.
NOTE *handprinted by William Ferguson at his Halty Ferguson Press, for Joe Mark Nunnelee (1943–2001).*

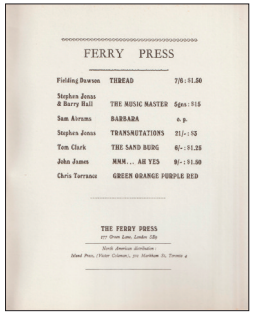
30 **Two for Jack Spicer | Stephen Jonas [from cover]**
[34pp] in 17 leaves folded in half & stapled twice along the top edge into the lower panel of an illustrated card folder, with a strip of card glued over the staples within; 217 × 167 × 6 mm.
COPYRIGHT PAGE *"Copyright © 1974 by Manroot Books | Manroot Books | Box 982 | South San Francisco | California 94080".*
COLOPHON *"Manroot acknowledges: | D. Alexander & Charles Shiveley for the manuscripts | Richard Tagett for typing | Robert Berner for cover design | Lee Bailey and Bruce Leary for printing covers | Leland Stoney : East Visceral Feather | for printing text | Ken Poff and Ray Rice for general support".*

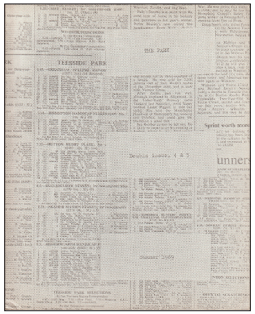


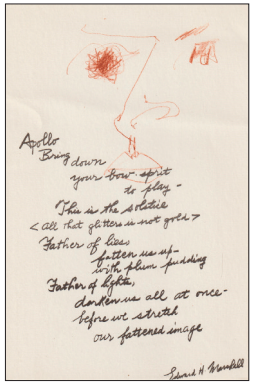


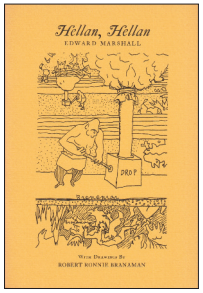


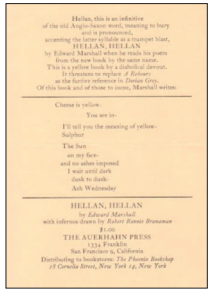


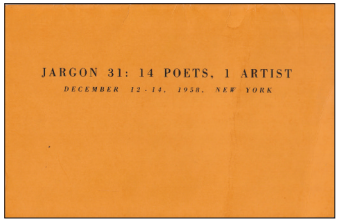












A posthumous collection issued as a memorial to Jack Spicer, printing: 'Cante Jondo for Soul Brother Jack Spicer, His Beloved California & Andalusia for Lorca'; & 'A Long Poem for Jack Spicer Who Needs It'. NOTE *the sheets are printed recto, text sheets on olive laid stock, title leaf on pale grey linen (305 × 216 mm); with text imposed perpendicular to that on the cover. Paul Meredith Jones (1937–96), who changed his name to Paul Mariah after three years in prison (1960–3), cofounded Manroot in 1969. Another closet Jones, publishing a fellow ex-con.*

31 ARCANA | **A Stephen Jonas Reader | Edited by Garrett Caples, Derek Fenner, | David Rich, & Joseph Torra | City Lights Books / San Francisco**

264pp perfectbound in photographic card covers; 233 × 156 × 14 mm.
COPYRIGHT PAGE *"Copyright © 2019 by The Estate of Stephen Jonas | All Rights Reserved | Cover photo: © 2019 by the Estate of Paul Petricone |* ISBN: *978-08-72867-91-8 | … | City Lights would like to thank Joel Tomfohr for production assistance. | City Lights Books are published by the City Lights Bookstore | 261 Columbus Avenue, San Francisco, CA 94133."*
The third posthumous volume of selected poems by Stephen Jonas, dedicated by the editors to Gerrit Lansing & Raffael De Gruttola. NOTE *includes an epigrammatic verse by Gerrit Lansing, 3pp Editorial Note by Garret Caples & Derek Fenner, 11pp Introduction signed in type "Joseph Torra | Boston, 1994" (reprinted from his earlier selected edition) & a 9pp Postscript by David Rich, dated 2018. The lower cover notes Jonas's "death at age 49" while his gravestone in Mount Hope Cemetery, Walk Hill Street, Mattapan, has him 48. The application for the headstone drew its information directly from the US Army file for Rufus S. Jones, providing not only his dates of birth & death but also the dates of his enlistment & discharge (along with service number). In other words, his name & birthdate had been on record since 1942. And both birthdate & date of death concur with those on the Social Security record for Steven Jonas (produced prior to 1951). See above [p2].*

32 THE WIVENHOE PARK REVUE 2 **[from cover]**

[60pp] foliated 3–[62]; stitched in card covers; 257 × 204 × 5 mm.
COLOPHON *"The Wivenhoe Park Revue, single copies 7/6 or 1 dollar & 50 cents. | Subscriptions (4 issues) 25/– or 5 dollars. Subscription orders from | library agents are ignored. All texts are the authors' copyright. | Published by Andrew Crozier. Printed by Charles Hall, Vineyard Street, | Colchester."*

Undated second issue [1967], including Jonas's Orgasms XX, XXI, XXII & XXIV (pp45–58) & an ad rear listing Transmutations *at "21/–: $3".*
NOTE *a laid-in mimeo note projects release of the next issue for March 1968 with title truncated 'The Park'.*

33 **THE PARK 1 | The Wivenhoe Park Review 3 [from cover]**
84pp stitched in illustrated card covers; 253 × 202 × 5 mm.
COPYRIGHT PAGE *"The Park, edited by Andrew Crozier from the Department of | American Studies, Keele University, North Staffordshire, | England, and published by the Ferry Press, 177 Green Lane, | London, SE9. August 1968."*
The third issue; with original price sticker on face (7/6).
NOTE *no contributions by Stephen Jonas.*

34 **THE PARK | Double Issue, 4 & 5 | Summer 1969 [from cover]**
140pp sewn in eight gatherings glued in printed card covers; 254 × 203 × 8 mm.
COPYRIGHT PAGE *"The Park is edited by A. Crozier from the Department of American | Studies at the University of Keele, North Staffordshire, and published | by the Ferry Press at 177 Green Lane, | London, SE9. All material is copyright by the authors."*
Issue 4/5 including 'Three Versions from the Chinese' by Stephen Jonas (pp106/7).
NOTE *renderings from Ou Yang Hsiu (1007–72) & Tu Fu (713–70).*

35 **JARGON 31: 14 POETS, 1 ARTIST | DECEMBER 12–14, 1958, NEW YORK [from cover]**
[28pp] in 14 loose leaves laid in a printed folder; 226 × 146 mm.
POEMS BY *Paul Blackburn, Bob Brown, Edward Dahlberg, Max Finstein, Allen Ginsberg, Paul Goodman, Denise Levertov, Walter Lowenfels, Edward H. Marshall, E. A. Navaretta, Joel Oppenheimer, Gilbert Sorrentino, Jonathan Williams & Louis Zukofsky.*
Portfolio of 14 broadsides each with a poem in holograph facsimile, all illustrated by Fielding Dawson. Includes the first discrete publication of Edward Harris Marshall Jr, "Apollo…".
NOTE *lacking the mailing envelope. Issued by Jonathan Williams in an undisclosed edition of 1000 copies.*

36 ***Hellan, Hellan | "This is an infinitive; | extend it any way you want." | Edward Marshall | 1960* | THE AUERHAHN PRESS**
[32pp] stitched in printed card covers; 222 × 151 mm pamphlet.

COPYRIGHT PAGE *"The poem entitled* Play *first appeared in Measure 1 | Copyright 1960 by Edward Marshall".*
COLOPHON *"This book was designed & | printed | by Dave Haselwood & James | F. McIlroy at the Auerhahn | Press | 1334 Franklin, San Francisco".*
The author's first book, nine poems illustrated with four drawings by Robert Ronnie Branaman.
NOTE *the ninth Auerhahn book, issued in an edition of 750 copies at $1.00* [JOHNSTON 10]. *Alastair Johnston also cites a width of 155 mm. Includes 'Peyote Poem: for painters'.*

LIST 167: EXERCISES FOR EAR ARCHIVE

An archive comprising 36 items including: 18 letters, 2 maquettes, cover photograph, 3 galley proofs, 7 books, 2 broadsides & 3 periodicals. Four of the six discrete publications issued during Jonas's lifetime are present, as well as two of the four broadsides produced for the Saturday Night poetry evenings he hosted with Gerrit Lansing (fall 1969). Four manuscripts by Jonas concerning publication, plus his corrections to the author's galley proof of Exercises for Ear, *complement the autograph in the lettered issue of the book. The archive further includes letters from the book's sponsors: dedicatee Raffael De Gruttola, author of the preface Gerrit Lansing & financial supporter Harvey Brown. In addition there are two letters from Barry Hall who collaborated with Jonas on his second publication & two from Andrew Crozier whose interest in Jonas during his year at the State University of New York in Buffalo, led to his three Ferry Press titles (the greater half of his lifetime imprints). Manuscript material, in other words, from five of the seven poets responsible for launching the work of Stephen Jonas & preserving his remains (absenting Joe Dunn & Victor Coleman). As it concerns his key book – widely regarded a seminal work of the 60s – the importance of this archive cannot be overstated.* PRICE $12,500 US.

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A CHECKLIST OF SEPARATE ISSUES BY STEPHEN JONAS

1 *Love, the Poem, the Sea & other pieces examined by me* Steve Jonas (November 1957: White Rabbit Press) 200# copies sewn, 12pp

2 *The Music Master* illustrated by Barry Hall (October 1965: Ferry Press printed at Barry Hall's Goliard Press, London) 33 signed copies, 6pp

3 *Transmutations* (March 1966: Ferry Press, London) 300 copies, 64pp

4 *Exercises for Ear: being a primer for the American ear* (October 1967: IS. 4 edited by Victor Coleman, Coach House Press) 300 copies, 16pp

5 *Exercises for Ear: being a Primer for the Beginner in the American Idiom* (September 1968: Ferry Press, London) 700/50; 26# sgd, 80pp

6 *XXXV* (October 1969: Restau Press, Cambridge, Mass – printed by William Ferguson at the Halty Ferguson Press) ??/50# sgd, 2pp

7 *Morphogenesis: Being a Conventionalization of "Morphemes" of Jack Spicer* (1970: Restau Press, Cambridge) 12pp

8 *Stephen Jonas: Selected Poems* compiled & edited by Raffael De Gruttola (15 June 1973: Stone Soup, Boston) 48pp

9 *Two for Jack Spicer* (1974: Manroot Books, San Francisco) 34pp

10 *Three Poems* with photos by Paul Petricone & a memoir by Raffael De Gruttola (1989: Rose Books, Berkeley) 400 copies, 28pp

11 *The Poetry of Stephen Jonas* edited by Joseph Torra (1992: LIFT 10/1, Somerville, Massachusetts) 132pp

12 *Selected Poems* edited by Joseph Torra (1994: Talisman House, Hoboken) 260pp

13 *Arcana: A Stephen Jonas Reader* edited by Garrett Caples, Derek Fenner, David Rich & Joseph Torra (2019: City Lights Books, San Francisco) 264pp

COLLABORATORS

Antipodal introductory salvos from six of the five mystical cats comprising the Boston Occult School – all primed crosscountry in San Francisco:

Love, the Poem, the Sea & other pieces examined by me *Steve Jonas (November 1957: White Rabbit) 200 copies*

After Lorca *by Jack Spicer (December 1957: White Rabbit) 500*

The Hotel Wentley Poems *by John Wieners (December 1958: Auerhahn)*

Hellan, Hellan *by Edward Marshall (1960: Auerhahn) 750*

The Moth Poem *by Robin Blaser (December 1964: White Rabbit) 300*

The Better Dream House *by Joe Dunn (1968: White Rabbit) 1000*

"A school without institutions, a curriculum, or any one central teacher, operating in the shadows, the story of the Occult School begins with the meeting of Stephen Jonas and Edward Marshall on Boston Common in 1953. Jonas, whose propensity for spinning multiple yarns about his origins dovetails with gay men's use of multiple names as protection from legal retribution, was likely born as the African American Rufus Jones, in Georgia. Obtaining a medical discharge from the Air Force, he was part of a queer bohemia surrounding legendary Boston gay activist Prescott Townsend, discovering modernist poetry through a local radio show by poet Cid Corman, whose writing group he attended. In turn, furnished by a book and record collection partially stolen from the public library, his own apartment became a kind of informal academy for the junkies, sex workers, petty criminals, and poets who were his friends. Marshall, meanwhile, had been born into the Marshalls of the Marshall's Fruit Stand company. His mother having been institutionalised when he was a baby, he'd himself ended up in the same hospital after a teenage breakdown. When he met Jonas, he was a twenty-year-old student, visiting Boston at weekends [*David Grundy,'"Key to a Savage Sideshow": The Magazines of the Occult School of Boston', 6 June 2023: Post45 website; abstracted from his forthcoming book,* Never by Itself Alone: Queer Poetry in Boston and San Francisco, 1943–Present]."

Cleveland native, Harvey Huntington Brown III (1937–90), founder & coeditor of Niagara Frontier Review (1964–6) with Charles Olson & Charles Bœr at SUNY Buffalo, established Frontier Press in Buffalo, moving later to West Newbury, Mass.

"*When Albert* [*Spaulding*] *Cook* [*1925–98*] *moved from Case Western to Buffalo in 1962 to build an English Department at the new State University of New York at Buffalo, one of his first acts was to hire Charles Olson, along with a raft of Cook's former colleagues & students. Harvey* [*Brown*] *moved to Buffalo in 1964, by which time he had inherited a large amount of money from his father's estate, and had already undertaken to use it to support jazz musicians and further their work by establishing a recording label & capturing the music of musicians such as Don Cherry, Clifford Brown, Ornette Coleman & Clifford Jordan. In Buffalo, he extended that work, with Olson's help, with the founding of the Niagara Frontier Review, a magazine that published the writers whose work was in the spirit of Donald Allen's anthology,* The New American Poetry *(1961), & Frontier Press. Initially established to publish crucial texts from Olson's reading list that were no longer available, Frontier Press soon became an adventure unto itself, publishing an eclectic and unpredictable list of poetry, history, and essays. Harvey worked closely with Olson, Ed & Jenny Dorn, and Ron Caplan, a Pittsburgh based book designer to whom Olson had introduced him. From 1965 to 1972, Frontier Press published 25 titles, some of them extraordinarily beautiful, all of them fascinating in the openings they proposed* [*Michael Boughn, 'Introduction to Selections from Harvey Brown's journals',* In the Branches of the Upper World: Excerpts from the Journals of Harvey Brown *Selected & Edited by Michael Boughn, 2002: Shuffaloff, Toronto / Buffalo*]." *Michael has also compiled* A Preliminary Bibliography of the Publications of Frontier Press, 1965–1972.

Coeditor with Peter Riley of The English Intelligencer newsletter (1966–8), Andrew Thomas Knights Crozier (26 July 1943 – 3 April 2008) founded The Wivenhoe Park Review (1965–7) while studying at the University of Essex (later titled The Park after he began teaching at Keele University). He established Ferry Press (August 1964) shortly before his year of study at SUNY Buffalo under Charles Olson (1964/5).

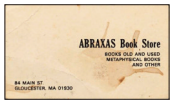
Cofounder of the Boston Haiku Society (1987), past President & Treasurer of the Haiku Society of America, poet Raffael Cellini De Gruttola (b. 1935) became coexecutor of the estate of Stephen Jonas, with Gerrit Lansing.

Goliard Press (1964–7) was founded by painter, printer & filmmaker Barry Leonard Hall (15 January 1933 – 29 October 1995) after returning from San Francisco where he lived & exhibited his art (1961/2). As he & Goliard partner, Thomas Moore Raworth (19 July 1938 – 8 February 2017), both had day jobs, they printed nights & weekends at first. Printer, poet,

publisher & bibliographer Alastair Johnston points out, Goliard Press books were all handset while the books produced at Villiers Press were composed in Intertype. In 1967 Jonathan Cape subsidized Goliard to form Cape Goliard Press, prompting Raworth to leave (Cape replacing him with Nathaniel Tarn), while Hall remained until 1970.

Rufus Stephen Jones (1 December 1921 – 10 February 1970) was likely not related to Quaker philosopher, writer, editor & mystic Rufus Matthew Jones (25 January 1863 – 16 June 1948) but possibly named after him.

Poet, Gerrit Yates Lansing (25 February 1928 – 11 February 2018), who'd been at Harvard with Frank O'Hara, John Ashbery & childhood friend Kenward Elmslie, moved to Gloucester in 1960, befriending Charles Olson & opening Abraxas, an antiquarian occult bookshop atop the Rigger Bar on Main Street.



Edward Harris Marshall Jr (5 June 1932 – 21 February 2005) became a protégé of Stephen Jonas while visiting Boston weekends from Merrimack, New Hampshire in 1952, moving in with him in 1953. Under Jonas's tutelage he produced his best-known poem, 'Leave the Word Alone', the longest poem to appear in Donald Allen's groundbreaking anthology, The New American Poetry, 1945–1960 *(29 May 1960: Grove Press). Though Blaser, Spicer & Wieners were also included in the anthology, Jonas was not. Marshall's separate publications include:* [1] *"Apollo..." by Edward H. Marshall (12–14 December 1958: Jargon 31) a broadside illustrated by Fielding Dawson enclosed in a folder with 13 broadsides by others, 1000 copies issued by Jonathan Williams;* [2] *"Cheese is yellow–…" a flier for the book,* Hellan, Hellan *(1960: Auerhahn Press);* [3] Hellan, Hellan *(1960: Auerhahn Press) a 32pp pamphlet of nine poems, & four drawings by Robert Ronnie Branaman, 750 copies published by Dave Haselwood;* [4] Transit Glory *(1967: Carp & Whitefish) 14 poem cards in a beaded envelope, each illustrated verso by William Heine, produced by Irving Rosenthal;* [5] Leave the Word Alone *(November 1979: Pequod Press) a 16pp pamphlet illustrated by James Kearns with an introduction by Allen Ginsberg, handprinted by R'lene LaFleur Howell Dahlberg. Marshall, who died in the town of Marshall, Madison County, North Carolina, was buried at Riverside Cemetery in Asheville, Friday 25 February 2005, mourned by his faithful dog Gypsy.*

John Villiers Sankey (1924–2011) was also editor of The Window (1950–6), nine issues – initially printed on a handpress in his bedroom. Lawrence Ferlinghetti had resorted to Villiers for printing "because their production was superior to anything available in the US. The first printings [*of City Lights Pocket Poets books*] *were handset in old-fashioned type and thread sewn. John Sankey, who owned the press, had a very expensive sports car, a Jaguar. He drove me up to his factory an hour north of London at enormously high speed* [*Lawrence Ferlinghetti quoted by Colin Robinson in The Guardian, 4 July 2015*]."

John Joseph Wieners (6 January 1934 – 1 March 2002) returned to Boston from Black Mountain College in 1956, where he reconnected with Steve Jonas & Joe Dunn, moving into the same building as Steve. Concurrently Robin Blaser & Jack Spicer arrived in Boston, rounding out the quintet of outsider bards subsequently dubbed by Gerrit Lansing, the Occult School. They gave their inaugural reading on the equinox (23 September 1956) & founded a poetry newsletter before all but Jonas left for San Francisco. John Wieners lived there 1957–60, publishing his first book (1958) & the second issue of his little mag, Measure (1957/8), before moving to New York City (1961–3) where his second book appeared (1964). The third & final issue of Measure (summer 1962), however, bears the address of Milton, Mass. Heading west with Charles Olson, Wieners was the second of fifteen featured readers at the Berkeley Poetry Conference (14 July 1965), where he met Victor Coleman. On his return to Toronto, Victor included Wieners in the Text Book *he printed for the students of his first writing workshop & later issued programme notes by Wieners for his Canadian premiere of* The Flower Thief *by Ron Rice (2 December 1965). While work by Stephen Jonas wasn't included in* Text Book, *an ad from Victor's Island Press (January 1966) announced an imminent reprint of Measure 1–3 together with a fourth issue (projected for fall 1966). Though the project fell through, Victor went on to produce Jonas's pamphlet* Exercises for Ear *in 1967 for inclusion in IS. 4 – John Wieners, clearly instrumental in its publication. While Wieners & Jonas both heard Charles Olson read at the Charles Street Meeting House, 11 September 1954, Jonas alone remained behind in Boston – Joe Dunn & John Wieners following Maximus back to Black Mountain College – his ear primed to an American idiom inspired more by Pound, yet influenced more by jazz. Demonstrative departures.*